

About The Show

La Tragédie de Carmen

Music by: Georges Bizet

Adapted by: Peter Brook

Written by: Jean-Claude Carrière

Composed by: Marius Constant

Almost 100 years after the premiere of Bizet's *Carmen*, visionary director Peter Brook transformed the grand opera into a gritty 90- minute theatrical tour-de-force. Stripped down to the story's four central characters, and including all of Bizet's beloved melodies, this groundbreaking adaptation packs a surprising punch.

Content Advisory: This production includes adult content- sexual intimacy, and themes of violence- and may not be suitable for children under the age of 13.

Program Dedication

This production of *La Tragédie de Carmen* is dedicated to the Chautauqua Opera Guild. As you approach your 50th Anniversary, and Chautauqua Opera Company closes its 94th season we find ourselves in uncertain times. It is my hope that by working together more closely than ever before we can chart a rich and robust course for opera at Chautauqua in the coming years.

-Steven Osgood

Director's Notes



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Director's Notes on *The Tragédie de Carmen*, or the ng voices.



When Peter Brook accepted to adapt Bizet's *Carmen* in the 80's, he went back to the source and tried to refocus the story to its origin. Prosper Mérimée, a 19th-century French novelist that had traveled to Spain, was fascinated by it. He fell under the spell of Andalusia, a *country* where many cultures lived, danced, and sang together. He was fascinated by the Moorish influence in Seville and Córdoba. The bullfights felt dangerous and exotic to him. It was intoxicating...

Around 1939, during the Franco-era, Spain embraced a code of morality for women that restricted careers but honored them as wives and mothers, prohibited divorce, contraception, and abortion, but permitted prostitution. It was a period where there was little respect for life itself. Dissenting voices were confronted and executed. In the name of "goodness", and because he won the Spanish Civil War, Franco marked the outsiders, and justice was served. Silence was planted.

Carmen, the woman, embodies everything we are taught to fear: she lives under her own rules. Micaëla points out these contradictions in her aria:

She is dangerous... she is beautiful.

Carmen's freedom seduces her. Most societies will condemn and extract the temptation, while the sinner gets absolved...such is the law. And silence grew.

In Mérimée's novella, when the narrator first observes Carmen among the Nymphs of the Guadalquivir in Córdoba, he is already judging her, even as he knows he is transgressing:

... I could perceive that she was pretty, young, well made, and that she had very large eyes...



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“Go along! Go along! You see quite well that I am a gipsy. Do you wish me to tell you la baji (good-fortune)? Have you ever heard of La Carmencita? I am she.”

I was such infidel at the time – that I did not recoil with horror at finding myself in company with a sorceress. “All right,” I said to myself. “Last week I supped with a bandit – a highway robber; today I am eating ices with a handmaiden of the devil! “

“She was of a strange and savage beauty – a face which at first surprised you, but it was one you could never forget. Her eyes especially had an expression at once voluptuous and fierce, which I have never since noticed in any human eyes. “Eye of gypsy, eye of wolf” is a Spanish saying which denotes quick observation. [1]

If we ask any opera-goer what *Carmen* is about, everyone will have an idea of who Carmen is before she walks on stage. Endless adjectives will describe her, always with a hint of fascination and fear. That is Carmen’s tragedy- everyone sees who they want to see, and use her at their convenience: as a warning, a sexual object, an idol, or a cautionary tale. Mostly, she scares us, because she lives under her own laws, and we do not forgive her for that. Carmen is as free as we can only dream to be. She makes us feel small, so we will not show mercy. We will silence her.

Before Carmen walks on stage, we have judged her and condemned her. So most likely, we will not see who she is. And just like Don José, we will try to save her. When we can’t morph her, we need to kill her. Carmen can foresee the dilemma and could change her future. But, she remains true to herself: that is her fate. She knows the price to pay, and she faces it. She is the master of her fate and the captain of her soul. Her year was 1845... Silenced.

Chía Patiño

[1]

<https://www.google.com/books/edition/Carmen/YuNJAQAAMAAJ?hl=>

Cast & Chautauqua Symphony Orchestra

Cast:

Carmen – Monique Galvão
Micaëla – Lili Juyeon Yoo
Don José – Louis Tiemann
Escamillo – Tshilidzi Ndou
Lillas Pastia- Brian Jeffers
Zuniga and Garcia- Evan Lazdowski



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Supernumeraries- Nathan Bowles, Alexis Peart, Atticus Rego,
Nathan Savant, Trevor Scott

CHAUTAUQUA OPERA ORCHESTRA

Violin I

Vahn Armstrong

Violin II

Jonathan Richards

Viola

Chris Fischer

Cello

Lars Kirvan

Bass

P.J. Cinque

Flute

Kathy Levy

Oboe/English Horn

Adam Dinitz

Clarinet

Dan Spitzer

Bassoon

Jeff Robinson

Horn

Bill Bernatis

Trumpet

Les Linn

Trombone

Aidan Chamberlain

Timpani

Brian Kushmaul

Percussion

Tom Blanchard, Principal
Pedro Fernandez

Harp

Beth Robinson

Piano

Nathaniel LaNasa



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Creative & Production Teams

Creative:

Stage Director: Chía Patiño

Conductor: Steven Osgood

Set Designer: Brian Ruggaber

Lighting Designer: Michael Baumgarten

Sound Designer: Graham Riggle

Costume Supervisor: Cristine Patrick

Wig & Makeup Supervisor: Martha Ruskai

Assistant Stage Director: Kia Smith

Props Director: Wendy Ann

Technical Director: John P. Woodey

Assistant Conductor: Carol Rausch

Coach/Pianist: Emily Jarrell Urbanek, Nathaniel LaNasa

Diction Coach/Supertitles: Allison Voth

IATSE Crew:

IA Lead Fly: Eric Oberg

IA Head Electrician: Juniper Stuart

IA Assistant Electrician: Nax Sidoni

IA Audio/Video: Graham Riggle

IA Head Carpenter: Calan Britz

IA House: Tony Corona

IA Head Prop: Zoe Dillinger

IA Asst. Prop: Shae Posecznick

Cast Biographies



Monique Galvão

Carmen

Monique Galvão is a Resident Artist at the prestigious Academy of Vocal Arts in Philadelphia, Pennsylvania. Her most recent performances there included Flora in Verdi's *La traviata*



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and the title role of Thomas' *Mignon* in concert. Most recently, Monique performed as the mezzo soloist in Handel's *Messiah* with NPC Concert Series in Fort Lauderdale, Florida, and this past summer she made her title role debut in Bizet's *Carmen* with the Miami Music Festival. Monique was a finalist for the James Toland Vocal Arts Elizabeth Greenfield Award and was recently the second prize winner of the Linus Lerner International Singing Competition. As a result, she was awarded upcoming performances with Southern Arizona Symphony, as well as a future debut with the Amazonas Opera in Manaus.



Lili Juyeon Yoo

Micaëla

Based in Austin, Texas, South Korean soprano Lili Juyeon Yoo is pursuing her Doctoral degree in Opera Performance at the University of Texas at Austin. This season she sang the role of Juliette as a part of Shakespeare gala concert and Liszt's *Tre Sonetti di Petrarca* in the Song re-imagined recital. She also sang the role of Antonia in *Les Contes d'Hoffmann* at the Butler Opera Center in April of 2023. Last season, Ms. Yoo performed the role of Bubikopf from *Der Kaiser von Atlantis* and Micaëla from *Carmen* at the Butler Opera Center. Other notable roles include Zerlina in *Don Giovanni*, Cleopatra in *Giulio Cesare*, Adina in *L'elisir d'amore* and Susanna in *Le nozze di Figaro*. Ms. Yoo holds a Bachelor of Music degree from the Seoul National University and completed both her Master of Music degree and Performer Diploma at the Indiana University Jacobs School of Music. She was trained as a young artist at the Aspen Music Festival, Prague Summer Nights and Songfest.



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Louis Tiemann

Don José

Louis Tiemann is excited to be making his tenor debut with Chautauqua Opera, having recently shifted up from baritone. In 2022, Louis made his debut with Saratoga Opera singing Anthony in *Sweeney Todd* and Fiorello in *Il barbiere di Siviglia*. A second-year apprentice with the Lyric Opera of Kansas City, Louis premiered the role of Ollie in the new children's opera *Sketchbook for Ollie* by Rachel Peters. In the spring of 2023, he workshopped and premiered the role of Billy in *Carry My Own Suitcase*, a new opera by Susan Kander and Roberta Gumbel, as well as the title character in *Werther* at William Jewell College. Louis completed his master's degree at Bard College, where he worked with Stephanie Blythe, Kayo Iwama, Erika Switzer, and Joan Patenaude-Yarnell, and his Artist Diploma at William Jewell College under the teaching of Daniel Belcher.



Tshilidzi Ndou

Escamillo

South African baritone Tshilidzi Ndou recently joined the Utah Opera Resident Artist Program, where he will appear in Donizetti's *La fille du régiment* as the Corporal, in Verdi's *Rigoletto* as Marullo, and as baritone soloist in Handel's *Messiah* with the Utah Symphony. Other roles performed include: Count Almaviva from Mozart's *Le nozze di Figaro*; Mr. Webb from Ned Rorem's *Our Town*; Luther Billis from Rodgers and Hammerstein's *South Pacific*; Guglielmo from Mozart's *Così fan tutte*; John Proctor from *The Crucible* by Robert Ward;



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and the baritone soloist in Mozart's *Requiem*. As a member of the Dallas Opera's Educational Outreach program, he performed the Mayor in Bizet's *Doctor Miracle* and Belcore in Donizetti's *L'elisir d'amore*. Tshildzi was awarded First Prize in the Pre-Professional Division as well as receiving the Spiritual and Contemporary Art Song prizes in the 2022 George Shirley Vocal Competition. He was named District Winner and Western Region Encouragement Award Winner in the 2021 Metropolitan Opera National Council Auditions. Other awards include: First Place District Winner at the Mary E. Singletary NVAC, 2021; First Place at NATS National, 2020; Second Place and the Legacy Award winner at the NOA 2022 Carolyn Bailey Argento Vocal Competition. He holds a B.A. degree in Vocal Performance, a Diploma in Music from North-West University, South Africa, and a Performer's Diploma in Voice and Master of Music degree from Southern Methodist University, where he studied with Professor Barbara Hill Moore.



Brian Jeffers

Lillas Pastia

Brian Jeffers, Tenor

Apprentice Artist

Beadle in *Sweeney Todd*, Lillas Pastia in *La Tragédie de Carmen*

Chautauqua Opera Company Young Artist 2019, 2023

Recent:

- Beadle Bamford (Cover)/*Sweeney Todd*, Opera Saratoga
- El Remendado/*Carmen*, Axelrod Performing Arts Center
- District Winner, Metropolitan Opera National Council Auditions



Evan Lazdowski

Zuniga and Garcia

Evan Lazdowski, Bass-Baritone

Studio Artist

Ensemble (Covering Sweeney Todd) in *Sweeney Todd*,
Zuniga/Garcia in *La Tragédie de Carmen*

Recent:

- Il Re/*Ariodante*, Pittsburgh Opera
- Figaro and Antonio/*Le nozze di Figaro*, Pittsburgh Opera
- Il Commendatore/*Don Giovanni*, Aspen Opera Theater



Nathan Bowles

Supernumerary

Nathan Bowles, Tenor

Studio Artist

Ensemble (Covering Anthony Hope) in *Sweeney Todd*,
(Covering Don José) in *La Tragédie de Carmen*

Recent:

- Male Chorus/*The Rape of Lucretia*, Meadows Lyric Theatre
- Alfred/*Die Fledermaus*, Western Plains Opera
- Judge Danforth/*The Crucible*, Meadows Lyric Theatre



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Alexis Peart

Supernumerary

Alexis Peart, Mezzo-Soprano

Studio Artist

Ensemble in *Sweeney Todd*, (Covering Carmen) in *La Tragédie de Carmen*

Recent:

- Jo March/*Little Women*, Boston University Opera Institute
- Ada Lovelace/*The Thrilling Adventures of Lovelace and Babbage*, Guerilla Opera
- Wolf Trap Opera Studio Artist, 2020, 2021



Atticus Rego

Supernumerary

Atticus Rego, Bass

Studio Artist

Ensemble (Covering Judge Turpin) in *Sweeney Todd*, (Covering Zuniga/Garcia) in *La Tragédie de Carmen*

Recent:

- Claudio/*Agrippina*, Cincinnati College-Conservatory of Music
- Bartolo/*Le Nozze di Figaro*, College-Conservatory of Music



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Nathan Savant

Supernumerary

Nathan Savant, Baritone

Studio Artist

Ensemble in *Sweeney Todd*, (Covering Escamillo) in *La Tragédie de Carmen*

Recent:

- Guglielmo/*Così fan tutte*, Opera North
- Marcello/*La bohème*, Northwestern Opera Theatre
- Resident Artist, Opera North



Trevor Scott

Supernumerary

Nathan Savant, Baritone

Studio Artist

Ensemble in *Sweeney Todd*, (Covering Escamillo) in *La Tragédie de Carmen*

Recent:

- Guglielmo/*Così fan tutte*, Opera North
- Marcello/*La bohème*, Northwestern Opera Theatre
- Resident Artist, Opera North

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Chía Patiño

Director

Chía Patiño recently directed *Don Giovanni* for the Aspen Music Festival, *Florencia en el Amazonas* for Opera Tenerife, *Orpheus & Eurydice* for Seattle Opera, *Suite Española: Exploring Iberia* and *Exploring the Caribbean* for Houston Grand Opera, *La Cenerentola* and *Tosca* for Northern Lights Music Festival, *Don Giovanni* for Butler Opera Center, and her adaptation of the *Magic Flute* using the Andean cosmovision: *La Flauta Mágica de Los Andes*. Other works include *Faust*, *La Traviata*, *Hansel and Gretel*, *Rusalka*, *Dido and Aeneas*, *Carmen*, *Così fan tutte*, *Transformations*, *Luisa Fernanda*, *Sweeney Todd*, *West Side Story*, *Spring Awakening*, and *Los Miserables*??

She conducted the Mariachi Vargas de Tecalitán in the opera mariachi *Cruzar la Cara de la Luna*, commissioned by HGO in 2009 at the Chatelêt Theater in Paris, Arizona, Phoenix, San Diego, Fort Worth, Chicago, and El Paso and the choral world premiere at the Teatro Nacional Sucre in Ecuador.



Steven Osgood

Conductor

Chautauqua Opera Company since 2009; General and Artistic Director since 2016

Recent:

- *Dead Man Walking* - The Metropolitan Opera, October 2023



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- *Intimate Apparel* - World Premiere - Lincoln Center Theater
- Founder and Artistic Director - Composers and the Voice Fellowship - The American Opera Project



Michael Baumgarten

Lighting Designer

USA 829/IATSE 492

Chautauqua Opera Company since 1995

Recent:

- Director of Production and Resident Lighting and Video Designer/Opera Carolina since 2005
- Has designed lighting, video and scenery for over 450 productions at regional and international opera companies
- MFA in Design and Production from the Yale School of Drama; 1982



Graham Riggle

Sound Designer

Chautauqua Opera Company since 2010

Recent:

- Gig in a Van, CEO
- Advanced Production Group, Lead Audio Engineer
- Chautauqua Opera Company, Lead Audio Engineer



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Cristine Patrick

Costume Supervisor

Chautauqua Opera Company Stitcher, 2008 and 2009; Firsthand, 2010-2016; Assistant to Mr. FitzGerald since 2017

Recent:

- Stitcher/Overhire Firsthand, The Cleveland Playhouse
- Volunteer Seamstress, Sweet Lorain Vintage Store



Martha Ruskai

Wig/Makeup Designer

Chautauqua Opera Company since 2002

Recent:

- *Ragtime*, Piedmont Opera
- *Sanctuary Road*, Opera Carolina
- *The Life and Times of Malcolm X*, Opera Omaha



Brian Ruggaber

Set Designer

Chautauqua Opera Company Scenic Designer for *Sweeney Todd* 2023, *Don Giovanni* 2018; Scenic Designer since 1995

Recent:

- Associate Professor of Scenic Design, University of Memphis, Department of Theatre & Dance
- Scenic Designer, *The Cunning Little Vixen*, Manhattan School of Music
- Scenic Designer, *Sanctuary Road* (World Premiere), North Carolina Opera



Kia Smith

Assistant Director

Recent:

- 3Arts Chicago Make A Wave Awardee
- Ann & Weston Hicks Choreographic Fellow at Jacobs Pillow
- 2022 Recipient Chicago Dancemakers Forum Lab Artist Awardee
- Named in *Chicago Magazine's* "Rising Stars"



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Wendy Ann

Props Director

Chautauqua Opera Props Director since 2022

Recent:

- Props designer, First Folio
- Props designer, Lifeline Theater
- Props designer, Joffrey Ballet



John P. Woodey

Technical Director

Chautauqua Opera Production Staff since 2007; Technical Director since 2016

Recent:

- Lighting Designer, *Something Rotten* and *Pippin*, Theatre Charlotte
- Lighting Designer, Blumey Awards, Blumenthal Performing Arts Center
- Lighting Designer, *Oz* and *Stargazer*, Caroline Calouche and Company
- Assistant Professor Theatre and Technical Director, Winthrop University



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Valerie Wheeler

Production Stage Manager

Chautauqua Opera Production Stage Manager since 2019

Recent:

- Stage Manager, *Porgy and Bess*, Opera Carolina
- Stage Manager, *Tosca*, Opera on the James
- Stage Manager, *Tosca*, Opera Carolina



Carol Rausch

Assistant Conductor

Chautauqua Music Staff since 1995

Recent:

- Chorus Master, New Orleans Opera, *Il Barbiere di Siviglia*, *Hansel and Gretel*, *Madama Butterfly*
- Head of Opera, Loyola University New Orleans- *Die Zauberflöte*

Credits

Orchestral materials furnished by Boosey & Hawkes

Supertitles furnished by Allison Voth

Scenery constructed by Local #266 I.A.T.S.E

Lighting provided by Advanced Production Group



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